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Quick, Archie. Investigating The Physical Properties Of Still
Life Objects And Figure Studies.
Directed by: Peter Agostini. Pp. 2.

Investigating the physical reality of my still life objects
and figure studies and how they relate to the space in and around
them is what my thesis is about.

**INVESTIGATING THE PHYSICAL PROPERTIES
OF STILL LIFE OBJECTS AND
FIGURE STUDIES**

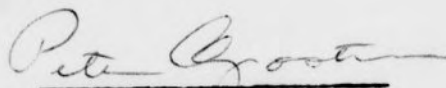
by

Archie Terry Quick

**A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master Of Fine Arts**

**Greensboro
1976**

Approved by



Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee
of the Faculty of the Graduate School at the University of North
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Thesis Adviser

Peter Agostini

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12-10-76

none

Date of Examination

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First of all I would like to express the highest appreciation to my wife Joan for her support and encouragement while pursuing the Master of Fine Art Degree. Also I would like to extend further appreciation to my thesis committee, Andrew Martin, Peter Agostini, Joan Gregory and Carl Goldstein for their guidance and cooperation.

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CATALOGUE of EXHIBITION

1. Composition with Glass Vase -oil- 57" x 55"
2. Composition with Flag -oil- 48" x 47"
3. Composition with Red Cup -oil- 41" x 41"
4. Composition with Tea Pot -oil- 38" x 30"
5. Figure #1---Pencil---18"x14"
6. Figure #2---Pencil---18"x14"
7. Figure #3---Pencil---12"x9"
8. Figure #4---Pencil---12"x9"
9. Figure #5---Pencil---12"x9"
10. Figure #6---Pencil---12"x9"

In my paintings I concern myself especially with the texture of the subjects as well as the interplay of light and dark upon their surfaces. By doing this I expect to render a more physical representation of my subjects, one which would create a feeling of substance.

My choices of subject matter for my still life paintings are determined in relation to how well they work with one another. In my paintings, I have created a balanced harmony of line, space and color. For example in "Composition with Glass Vase," the vase is almost centered and is set off not only by its transparency, but by its warm coloration in relation to the composition's overall cool tonality. This cool, warm relationship also serves to push the vase forward creating an artificial feeling of space.

My palette is based solely on my subject matter, although, I do use large quantities of Titanium White to achieve, among other things, a clarity of form at the edges of my subjects.

I began my drawings with preliminary sketches in upper right hand corner of the paper; after I have developed a certain feel for the subject and medium I am working with, I am ready to begin the final drawing. The final drawing is characterized by a smooth flow of lines, and a clear definition of form.

The interplay of light and shape unlike in my still life painting, is relegated to a lesser role because of my desire to

accentuate the surface qualities of the human form.

By investigating the physical surface of my subject matter I had to concentrate on certain areas that I thought were important to the overall structure of the subject's form, from there I accented those areas at the expense of other areas, creating images that are illusionistically three dimensional in form as well as detailed in nature.